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THE RAGTIMER

JULY/AUGUST 1977

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

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Rag, Baby Mine (George Botsford)		SR-159
Rag La Joie (Jerry Cammack)		SR-127
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Rag Revery (George Hamilton)		SR-141
Ragtime Jim Rag (A. Fred Phillips)		SR-179
Ragtime Joke, A (Andy L. Burke)		SR-182
Ramshackle Rag (Snyder)		SR-031
Rastus On Parade (Kerry Mills)		SR-107
Red Devil Rag, The (Lucien Denni)		SR-160
Redhead Rag (Irene Franklin & B. Green)		SR-171
Red Rambler Rag (Julia Lee Niebergall)		SR-102
Reflection Rag (Joplin)		SR-051
Rhapsody Rag (Harry Jentes)		SR-163
Rialto Ripples (George Gershwin)		SR-131
Rosebud March (Joplin)		SR-075
Rube Bennett's Raggedy Rag (Rube Bennett)		SR-130
Rubies And Pearls Rag (Harry Austin Tierney)		SR-156
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Sensation Rag (Lamb)	(Cover Reproduced)	SR-007
Silence and Fun (Charles E. Mullen)		SR-166
Sleepy Hollow Rag (Woods)		SR-045
Sleepy Sidney (Archie Scheu)		SR-089
Smiler, The (Wenrich)	(Cover Reproduced)	SR-008
Smiles & Chuckles (F. Henri Klickmann)		SR-135

(Listing is continued on page 21 of this issue of THE RAGTIMER)

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

NOW IS THE TIME
TO REGISTER!!
FOR THE
13TH ANNUAL BASH
OF
THE RAGTIME SOCIETY Inc.
TO BE HELD ON
SATURDAY OCT. 15, 1977
AT TORONTO
SEE PAGES 3, 4 & 5
OF THIS RAGTIMER
FOR DETAILS.

RAGTIME...
UNDER YOUR HAT

THE RAGTIME SOCIETY 13th ANNUAL BASH IS THE NEXT BIG EVENT. THIS ISSUE OF THE RAGTIMER CARRIES THE DETAILS.

The BASH registration form and CARA INN reservation card is attached.

PLEASE NOTE:

1. Your registration form and payment for attendance at the BASH must be sent directly to THE RAGTIME SOCIETY.
2. If you plan to stay at CARA INN, your reservation for a room must be made directly with the hotel, as a separate matter.
3. The starting time on Saturday, Oct. 15th has been advanced from 3:00 p. m. to 2:30 p. m.

The BASH has always produced a happy reunion in ragtime. This year will be no exception. Come and be part of a big ragtime weekend. Please send a firm reservation and payment as soon as you can. Then our planning arrangements will be adequate in relation to the guarantee we are required to give the hotel in advance of the event.

LOU HOOPER, one of our active ragtime elders, came to an award night in Toronto on April 30th from his home at Charlottetown, P. E. I. At the annual Canadian Collectors' Congress he was presented with an illuminated scroll which paid tribute to Lou's lasting contributions to the world of music with particular mention of the many recordings he made in New York during the 1920s.

(continued on page 4)

THE RAGTIMER is the official publication of THE RAGTIME SOCIETY Inc., P. O. Box 520, Stn. A, Weston, Ontario, Canada M9N 3N3. All rights of THE RAGTIMER are reserved to the Corporation. Membership is $8. 00 per year and includes all issues of THE RAGTIMER published during the current year.

While taking part in the National Ragtime Festival in June, we learned with dismay that TREBOR TICHENOR suffered a dangerous leg injury. We wish Treb a speedy and full recovery from his unfortunate accident.

The 94 year old wonder, EUBIE BLAKE accompanied by his wife MARION takes off this summer on another European trip of concerts and visits with friends on that side of the ocean.

Congratulations go to Mr. and Mrs. HARVEY ROEHL on the occasion of their move into much larger space for the operation of a hobby turned into a growing business serving music lovers worldwide. VESTAL PRESS operations are now at 320 N. Jensen Rd., Vestal, N. Y. 13850, U. S. A. (still P. O. Box 97). They are always coming up with intriguing new offerings for music and nostalgia buffs. Their customers appreciate a reliable mail order service. It has to add up to a bursting at the seams for good and sufficient cause.

MAX MORATH is responsible for a new folio, just released by E. B. Marks Music Corp., containing a group of songs of the early twentieth century - "Entertainer". Another must for collectors of ragtime songs. Keep up the good work Max!

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MAKE YOUR PLANS EARLY TO ATTEND

THE RAGTIME SOCIETY INC. 13th ANNUAL BASH - 1977 NOTICE

To be held on Saturday October 15th, at TORONTO, 2:30 p. m. to 1:00 a. m.

In the CARA INN located on the ease side of the Toronto International Airport.

The entire lower floor complex of the hotel will be available for the Bash
Foyer - Connecting Corridor - Guildhall - Peel Room
3 Pianos - Cash Bar

PLEASE NOTE: Dinner will be served at 6:00 p. m. SHARP
(Latecomers cannot be served)

Price $18. 00 per person (Bar service costs not included)
Free parking for cars

(SEE BASH REGISTRATION FORM ENCLOSED)

We will be issuing a dinner ticket to be picked up with your registration. Be sure to keep it handy. It will be needed for surrender to hotel staff at the table when the meal is served.

Ragtimers should plan to make the CARA INN the place to stay. (The hotel has 211 guest rooms with color TV) - It then becomes the place where you are most likely to meet your fellow Ragtimers.

Room rates per day are as follows: $26. 50 - Single
$33. 50 - Double or Twin

(See Hotel Reservation Card enclosed)

NOTE: THESE RATES ARE A SPECIAL REDUCTION FOR REGISTRATIONS MADE DIRECTLY WITH THE HOTEL USING THE ENCLOSED CARD.

The Hotel promises to guarantee reservations received by October 1st. Thereafter reservations may have to be limited. Some of our local Ragtimers may also wish to become a CARA resident for the big Ragtime Weekend.

Arrangements have been made to obtain the use of the Peel Room (complete with piano) on the Friday evening, October 14th, as a reception and warmup centre for members arriving in the city a day early and for the use of local members who wish to drop in and say Hello. The anticipated time will be 7:00 p. m. to closing.

On Sunday afternoon October 16th accommodation will be available from 1:00 p. m. until 6:00 p. m. for an afterglow fellowship period of our visiting members in particular. Local members are welcome to attend.

Please mail your advance BASH registration and remittance for arrival by October 8th at THE RAGTIME SOCIETY ADDRESS. Keep in mind that registration acceptance may have to be limited to advance registrations.

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by
TEX
WYNDHAM

Folkways RF 28 'Zez Confrey'

Selections: My Pet, Jay Walk - hand-played piano rolls; My Pet, Kitten On The Keys, You Tell 'Em Ivories, Poor Buttermilk, Greenwich Witch, Coaxing The Piano - piano solos; Kitten On The Keys, Dumbell, Humorestless, Charleston Chuckles, Sunny Jim, Morning Will Come, Mississippi Shivers, Nickel In The Slot - dance band featuring piano.

Available from Folkways Records And Service Corp., 43 West 61st Street, New York City, New York 10023.

Confrey is not only the featured composer (all tunes except 'Jim' and 'Morning') on this important and thoroughly enjoyable collection of reissues compiled by Dave Jasen, but also is at the keyboard on all 16 tracks. We all know and stand in awe of Confrey's unique gift for creating unusual novelty rags, so perhaps it should come as no surprise that his performances hit the same high standard, filled with zest (Zezt?), hitting juicy just-right tempos, executing the toughest stuff with ease, consistently supplying every-

thing you could ask for and more. Extra tidbits for the ragophiles include passages in some solos that don't appear in the published scores, liner notes that are more interesting and informative than the average in Folkways' recent Jasen-produced discs, and imaginative band charts that generally keep things alive even when Confrey's tasty pianistics are not to the fore. Confrey was a genius, as this magnificent (I could say essential) album proves. Hooray! Rah, rah!! Yippee!!! Etc. !!!!

* * *

Folkways RF 30 'The Syncopated Impressions Of Billy Mayerl', piano solos by Billy Mayerl

Selections: Jazz Master, Jazz Mistress, Virginia Creeper, Eskimo Shivers, Jazzaristrix, All Of A Twist, Marigold, Hollyhock, Puppet Suite - Punch, Puppet Suite - Judy, Puppet Suite - Golliwog, Loose Elbows, Antiquary, Jack In The Box, Sleepy Piano, Mignonette.

Available from Folkways Records And Service Corp., 43 West 61st Street, New York City, New York 10023.

Any pianist who has struggled with Mayerl's flashy, exceedingly demanding novelty solos from the 1920s (which he called 'syncopated impressions' and which usually consisted of loosely-connected ragtime licks constructed to showcase exceptionally advanced technique) would expect to find a bonanza in this Dave Jasen reissue compilation in which the British virtuoso pianist himself is at the 88 to show us what he had in mind. Unfortunately, Mayerl, though possessed of a literally unbelievable keyboard command that makes the most complex material sound like child's play in his hands, did not possess enough self-restraint to keep from flaunting his skill at the expense of interpretation of the selection; thus, such excellent works as 'Virginia' and 'Jazzaristrix' come past at the speed of light, making them difficult to comprehend even with the aid of the sheet music and collapsing their distinctive features so that most renditions on this disc are interchangeable. 'Elbows', a masterpiece, survives this treatment pretty well, and the few slower numbers demonstrate that Mayerl was a worthy composer who could turn in a very satisfying solo. That's as far as it goes if you're buying to listen, though the album has definite historical attraction.

* * *

Columbia PC 34194 'Rags And All That Jazz' by Swingle II

Selections: Hotshot (Easy Winners), The Wanderer (Solace), Movie Star (Kansas City Stomps), In A Mist, Mr. Superman (Elite Syncopations), Alligator Crawl, Heliotrope Bouquet, Chicago Breakdown, Grandpa's Spells, Weeping Willow.

Personnel: Olive Simpson, Catherine Bott, sopranos; Carol Hall, Linda Hurst, mezzo-sopranos; John Potter, Ward Swingle, tenors; John Lubbock, David Beavan, basses; Patrick Bowers, keyboards; Allen Walley, bass guitar/double bass; Tony McVey, drums; lyrics by Tony Vincent Isaacs; arrangements and adaptations by Ward Swingle.

Here we have the rather different idea of putting words to classic rags (all the strains too, except for the 4th strain of 'Heliotrope' which is the only omission on the disc)

as a vehicle for recording by a well-knit, bell-toned octet with light, generally unobtrusive rhythm support. The results are never less than pleasant and, when the story being told captures the mood of the melody, on several tracks rise to an inspired level - 'Mist', a medium-slow unaccompanied song with an arrangement that creates a feeling of beat and motion and with lyrics that move in a stream-of-consciousness manner through a series of half-remembered images; 'Breakdown', rolling over a raggedy piano to tell us about Jelly Roll, playing his later-to-be-famous compositions in a Chicago bar on a lazy Sunday afternoon as children dance on the sidewalk; and 'Alligator', a funky, funny tale, featuring an intricate lyric with clever internal rhyme, about the 'gator who aspires to bigger things than dragging along the ground. Minuses to an irritatingly large number of passages where you have to work so hard to understand the vocal that you can't concentrate on the music ('Spells', taken too fast for comfortable singing, ruins a felicitous interpretation of the title as the name of a brand of moonshine liquor), to certain lines that annoyingly do not rhyme when you expect them to, and to ideas that fight with the underlying music ('Weeping Willow' as the lament of a soldier in the stark surroundings of World War I trenches?). Overall, though, definitely worth hearing.

* * *

Kicking Mule KM 122 "The Entertainer", unaccompanied acoustic guitar solos.

Selections and artists: The Entertainer, Heliotrope Bouquet - Jim McLennan; Magnetic Rag - Ton Van Bergeyk; Paragon Rag - Tim Nicolai; Medley of selected strains from Fig Leaf Rag, Bethena and Maple Leaf Rag - Bob Evans; The Sycamore - Leo Wijnkamp, Jr.; Kismet Rag - Dick Fegy; Wall Street Rag - Dave Laibman.

Available at $5.30 from Kicking Mule Recording and Publishing Company, P.O. Box 3233, Berkeley, California 94703. (Add: $1.00 per order postage and handling, California sales tax where applicable, $1.00 postage to Canada, $1.00 per Lp foreign airmail.) Book of 'tab' arrangements for guitar of solos on this Lp available at $1.00 from same address.

The best tracks on this Lp are quite remarkable in their faithful transposition of full-scale piano rags, complete with counter-melodies and stride bass, to the confines of six strings. Joplin seems ideal for the purpose, as his works often employ single-note melody over a straightforward beat and they have a delicacy that suits the gentle acoustic guitar sound (McLennan's surprisingly slow - 6 minutes, 20 seconds - reading of 'Heliotrope' nicely illustrates this quality, creeping up on you and developing a depth that keeps your attention.) The varied approaches employed by the artists - 'Kismet' is a foot-tapper with a driving last strain, 'Wall Street' is restrained and emphasizes the singing treble line - help get those of us who aren't ragtime guitar freaks through the disc and past weaker tracks (Van Bergeyk's articulation is a little fuzzier than the others', 'Sycamore' is taken at a stately pace that gets labored at the end). Not perfect, but good enough and an easy, relaxing listen.

* * *

'The Classical Rags Of Joseph F. Lamb', piano solos by Patrick Gogerty

Selections: Top Liner Rag, Patricia Rag, Bohemia, Ethiopia Rag, Excelsior Rag, Ragtime Nightingale, Sensation, Cottontail Rag, Ragtime Bobolink, Contentment Rag, American Beauty.

Available at $5.95 (plus tax, if applicable) from Sound Current Records, 823 North Fairfax Avenue, Los Angeles, California 90046.

Gogerty sure gets under the skin of Lamb in these sensitive and sympathetic readings that, though mostly played as published, contain little touches (the half-rushed phrasing, flitting like a little bird, at the beginning of 'Bobolink', for example) that logically illuminate Lamb while personalizing Gogerty's renditions. His bright, no-nonsense pace is balanced by a restrained touch, giving you an undercurrent of energy without strangling the romance and majesty of pieces like 'Nightingale' and 'Beauty'. The mood chosen - gradually increasing bite and funk on 'Bohemia', slow and mysterious on 'Ethiopia', staccato and punching on 'Sensation' - seems just right every time, leaving you satisfied with each track and anticipating the next. I'll sum up by quoting the jotting I made to myself at the bottom of the notes I took while reviewing the album - 'I really like this record.'

* * *

Orion ORS 76217 'The Classic Joplin', piano solos by Marden Abadi

Selections: The Entertainer, Maple Leaf Rag, Binks' Waltz, Harmony Club Waltz, Pine Apple Rag, Solace, Easy Winners, Pleasant Moments, Augustan Club Waltzes, The Ragtime Dance.

Available from Orion Master Recordings, Inc., 5840 Busch Drive, Malibu, California 90265.

So this is what Abadi claims is 'the classic Joplin' - all the tunes from 'The Sting,' plus 'Maple Leaf', and the remaining running time (over half the disc) filled out with the easiest-to-play material in the Joplin oeuvre, the waltzes, with the challenge further reduced by playing them as slowly as possible ('Pleasant Moments', in my book Joplin's best waltz, is a fine piece that lives through a pace so funereal that it could here be titled 'Hours Of Despair'; 'Binks' Waltz', supposedly conceived to depict a small child, is mishandled into soporific solemnity). This approach is inevitably going to surface Joplin's most trivial selections (I hope I never again have to sit through 'Harmony Club Waltz', a stupefyingly dull, seemingly endless number - it takes Abadi 8-1/2 minutes to play - that has slightly less musical value than your 10-year-old's weekly piano exercise; 'Augustan' is another snoozer that might just make it as mood music for an especially hammy silent movie soap opera). Abadi's lack of involvement, or understanding, or both, appear in such things as the hesitations after the intro and first strain of 'Entertainer' (as if he wasn't too sure where to go next), the tempo changes during 'Ragtime' and the 4th strain of 'Maple Leaf' (the speedup-slowdown routine should not be heard without seasick pills), and his decision to cut back and get soft when the normally wide-open trio of 'Maple Leaf' appears. Make no mistake, this is the cheapest imaginable try at getting a free ride on the success of 'The Sting' and the classical Joplin-a-la-Rifkin style. Revolting.

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ST. LOUIS IS SCENE OF ANOTHER NATIONAL RAGTIME FESTIVAL

by Jack Cuff

A visit to St. Louis has always been a musical treat for Torontonians like ourselves. My wife Jean and I were able to remain at St. Louis for the start of the 13th Annual Ragtime Festival after visiting for a few days with old friends Mr. and Mrs. John Kirchner and Mr. and Mrs. Glenn Meyer.

On the Friday evening of June 10th we accompanied the Meyers to the formal opening ceremonies of Raeder Place. This is the first of old waterfront buildings to be renewed in connection with the rejuvenation of Laclede's Landing. It consists of the otherwise drab city blocks falling between Eads and King bridges immediately north of the Goldenrod Showboat mooring, and stretching from the levee to 3rd St. where the Mark Twain Expressway severs the Landing from downtown St. Louis. The area was named after Pierre Laclède Liquest, the founder of St. Louis. Laclede's Landing developed around his trading post beginning from 1764. The old buildings of today were built mainly in the period 1865 to 1876, following the Civil War.

Mayor Jim Conway, of St. Louis, officiated in cutting the wide red velvet ribbon tied across the entrance to the elegant, ornamental iron-clad 1874 building at the corner of 1st Street and Delmar Blvd. We, too, were wearing the proper buttons of the hour "I am a friend of cast iron architecture," while Glenn and members of his "St. Louis Jazz Band" supplied appropriate music both in the cobblestone street out front, and during the hours of a pleasantly long indoor cocktail period. The tours enabled guests to have a first-hand look at the refurbishing work underway.

The venue for our activities then moved to the Goldenrod Showboat. On Saturday night we enjoyed a full evening with the St. Louis Ragtimers. The Festival spirit was already evident with the arrival of Mike Schwimmer from Chicago and Dave Jasen from New York.

Sunday evening at the Showboat gave way to a regular session meeting of the St. Louis Jazz Club. It was the "St. Louis Jazz Band" personnel including Glenn Meyer, clarinet, and Bill Mason, cornet, which furnished the backup to guest artists. Festival-bound visitors were also present. The Potomac River Jazz Club was well represented. Members of the Turk Murphy band from San Francisco were present and the unique sound of the clarinet so characteristic of Bob Helm provided some special moments as he sat in for a set. Then too it was interesting to meet and chat with Turk Murphy who has done so much to keep the music of the ragtime bands alive and well, despite the "Mouldy Fig" bricks thrown by those lacking in an understanding of his efforts. But the co-owner (with Pete Clute) of Earthquake McGoon's night club is not perturbed.

Monday, June 13th marked the opening of the 13th Annual National Ragtime Festival. The Goldenrod Showboat was cleared for action with music pouring forth in the theatre, the upper dining room, out on the fantail deck, and from two barges moored to the showboat, one on the levee side, and the other riverside. The Mississippi valley evening breeze kept itself in perfect harmony.

It was reunion time again. Time to greet Gerry Vondy, Tex and Nancy Wyndham (Tex was playing piano with the Bix Beiderbecke Memorial Jazz Band), Terry Waldo and his singing partner Susan LaMarche who were taking part. Then too there were the many ragtime pianists - Trebor Jay Tichenor, Mike Montgomery, Ben Conroy, Bob Milne, Si Richards, Jean Kittrell, Daryl Ott, Pat Gogerty, Dan Peelor. There were others expected later in the week including Charlie Booty. A young string ensemble from Houston was performing earcatching ragtime.

Next there were the bands which we were able to hear: Turk Murphy, Salty Dogs, Bix, Tiger Rag, Memphis Nighthawks and of course the St. Louis Ragtimers. Continuous music in several locations at the same time is difficult to absorb, especially when one is subjected to choices between fine ragtime piano and the music of top-flight traditional jazz bands. It was all good listening music. The big name group would have to be Turk Murphy's as the trombone of Turk, the piano of Pete Clute and the clarinet of Bob Helm, and others of this famous band organization, worked together in the performance of compositions like Scott's "Climax Rag", Joplin's "Maple Leaf Rag" and, if you can believe it, "The Cascades". Every man proved to be a soloist in his own right.

What you would not believe is that poor planning made it necessary for us to start out on a homeward bound trip with the Festival still in full swing. But there was no doubt that the Festival had another successful week on its hands. The present day showboat management under the guiding hand of Kelle Eubanks has added increased skill in the handling of oversize crowds. Finally, for those interested in the annual "Souvenir" mug, the reproduction this year of a sheet music cover featured "Steamboat Rag" by Ernie Burnett as published by Syndicate Music Co. of St. Louis.

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FROM BREAKDOWN TO RAG-TIME

(Continued from the last issue of
THE RAGTIMER)

"Emerson and Bobby Newcomb, too, were personifications of grace in their movements, and in the natty dress which the fashion of the specialty prescribed, they made pictures that are painted on the memory in fast colors. This dress was a jaunty silk or plush jacket, with bobtails and wide lapels, a flaring waistcoat and knee-breeches of the same material, all in bright color; silk stockings, usually striped in red or blue, and a nobby straw hat. The idea was to portray a very genteel member of the colored population.

Contemporary with Emerson and Newcomb, as well as a host of seconds in command, Delehanty and Hengler, who sang and danced double, did as much as anybody to popularize this style of entertainment. Their "Little Bunch of Roses by My Side" was a genuine treat of its kind. They struck on the little trick, everywhere copied in later years, of making their entrance to low music from opposite sides of the stage, backing in to a dance-step. After a time the exquisiteness of this form of song and dance was relegated to the rear - though not absolutely - to be replaced by a modification of it, introducing a team in which one member appeared as a wench. This act was usually

dressed in the traditionally grotesque way - big shoes, little hats, checkered trousers - and immediately the musical value of the song went by the board. Of this kindred were "I Really Shall Expire," "The Yellow Gal That Winked at Me," "Big Sunflower," "Sally Come Up," and, loudest-voiced of all, "Shoo Fly, Don't Bodder Me." This song is said to have been picked up on the Isthmus of Panama, where it was indigenous to the soil, by a negro who taught it to Billy Birch and his partner, Charley Backus, but its success was so great that it was soon appropriated by every mountebank who had a match and a cork to burn. The refrain of this tropical ditty became engrafted into the American tongue as a catch-phrase, and on one occasion in the House of Representatives was so viciously hurled at a party leader - noted as a parliamentary wit - who was interrupting a debate, that he staggered under the shock. Thus was the laugh of the country turned on "Sunset" Cox.

The song and dance lasted long enough to bear fruit. For example, there was an acrobatic song and dance, in which the dance was elaborated by the performer throwing flipflaps in circus style. This was Charley Walters' device, and he came from the sawdust arena to do it. Other tumblers, looking for winter employment, followed suit, and in due course the minstrels and variety-halls were being recruited from the tented ring. It is of interest here to remark, possibly, that in the infancy of negro delineation black-face acts were performed on the backs of circus horses, and that Robert Farrell, an equestrian, claimed to have been the original "Old Zip Coon." As an incident of the genteel song and dance, Charley Diamond performed it with a harp slung from his shoulder, to the delicate pickings of which he warbled and shuffled.

Much that has had the merit of newness has had a place in negro minstrelsy during the past twenty or twenty-five years. It is true, nevertheless, that the old-time brand of performance in black face has not undergone improvement, for its sphere of usefulness has been superseded by the variety-hall, and after that by the vaudeville houses. Now and then only, during these years, have entertainments under the old name been given equal in rank to those remembered at the hands of Bryant, Buckley's Serenaders, Kelly and Leon, Lew Benedict, Sam Sharpley, Birch, Wambold, Backus, Budworth and the rest. Across the stage have paraded long processions of "musical mokes," "knock-abouts" and "monologists," while the singer and the dancer have vainly sought restoration to their pristine glory. Performers like Lew Dockstader, George Thatcher and George Wilson, who have done a stint of work driving dull care off the face of the earth, pretend to sing, but as Billy Florence used to say of Bardwell Slote, "those who have heard them say they don't." We had glimpses of old-time minstrelsy in such things as Luke Schoolcraft's "Watermelon Man," Happy Cal Wagner's "Funny Old Gal from the South Carolina State," and Milt Barlow's inimitable mimiery of negro old age, but they have been as fleeting as summer clouds.

It began to look as if the negro delineator, like Uncle Ned, would have to "hang up the fiddle and the bow," for minstrelsy was of a truth on its last legs. Not a theater in New York was devoted to it, where once it held high revel. And yet the negro can never wholly lose his place on the American stage. Even where the old-time darkey has not been preserved, his melodies are sung and his steps are executed by the vaudeville artiste or the ballad singer, and even the Irish comedian often tells a "coon" joke. There are, moreover, but few light operas or plays which can afford to ignore the darkey lullaby or rag-time, and it is safe to say that while the negro may be slighted for a time he has left a lasting impress on the American stage.

The Mungos, Fridays, Gumbos, Sambos and Boneses of the old days are gone, but the American negro lives again in Mr. Johnson, Mr. Jackson and Mr. Washington, of Thompson Street, who were antedated no doubt by the advent of Harrigan and Hart's "Full Moons," who, with Johnny Wild at their head, carried everything before them in Ned Harrigan's series of stage-pictures of New York life. With an ear thus attuned to darkey melody the stage was ready to listen, two or three years later, to a new herald of the South - the "mammy's" lullaby - which strangely enough had waited all this time for its deserved recognition, some desultory attempts of the long past to introduce it having come to naught.

"Louisiana Lou" was in this class of song one of the most noteworthy. Others as plaintively sweet followed, and it was not long before the whole country was crooning in the minor chords of this tender music. Our colored brother is with us once again, a type, too, claiming reasonable likeness to what he is in actual life. The remorseless processes of civilization have lifted him above the level of his venerable ancestor, "Jim Crow," but he boasts the same distinction at last. He is real in many things. In the back streets of most Southern cities the eccentric evolutions of the buck- and wing-dancers have been known for years. Even the rag-time, that decidedly unique development of harmonies, is a child by adoption of the stage. As for the cake-walk, it had been a waiters' diversion in hundreds of hotels long before it was subjected to the glare of the footlights, and introduced into ballrooms to relieve the monotony of the Virginia reel.

Who can say whether rag-time is not the much-vaunted music of the future? Verily it has a glorious past already, for was it not to the joyous acclaim of "There'll Be a Hot Time in the Old Town To-night" that the American victors in Spanish Santiago signalized the long-delayed end of tyranny in the West Indies, July 1, 1898? From the uxorious Moor in the first "Othello" to the crap-playing "Mr. Nigger" in May Irwin's song is a far cry, but in the end the American negro has come into his own. And that he reads his title clear is proved by his determination to share the rewards of minstrelsy with his white imitators. The Georgia Minstrels were the most notable of the early organizations in which genuine black men replaced the usual white performers, and in these latter days the company of real "coons" and "yaller gals" and "pickaninnies" with its cake-walks and characteristic rag-time songs has almost a monopoly of the negro minstrelsy field. The real negro is on the stage himself in full feather, for the first time in his history the professional disputant of the white actor in the same line."

(Ed. Comment: This article, by CHARLES REGINALD SHERLOCK, was continued in this issue of THE RAGTIMER in unexpurgated form and as it appeared in the October, 1901 issue of COSMOPOLITAN. One is made more aware of the poignant meaning and pride behind a remark made by EUBIE BLAKE in recalling his early days in the field of entertainment "I never had to use cork!"

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Pamphlet Review

by Jack Cuff

ARCHETYPES AND ANTECEDENTS
OF PIANO BLUES AND BOOGIE WOOGIE STYLE
by ELI H. NEWBERGER

Reprinted from Journal of Jazz Studies, Vol. 4, No. 1, Fall 1976 - 28 pages. (Available direct from Dr. Eli H. Newberger, 92 Evans Rd., Brookline, Mass. 02146, U.S.A. Price $1.75.)

The author is director of the Family Development Study at Children's Hospital Medical Center, Boston. He is assistant professor of pediatrics at the Harvard Medical School. But more important to the subject he is by avocation a musician, writer and an active member of The New Black Eagle Jazz Band. Eli wastes no time in coming to grips with the purpose of his search into the beginnings and evolution of piano blues and boogie.

For example we read: "Blues and 'boogie woogie,' like ragtime, contributed a certain basic quantity to the evolution of the jazz piano. In the hands of the 'New Orleans' and 'stride' pianists, a synthesis of sorts took place. Bluesy patterns and 'riffs' came often to be played by, say, Fats Waller, over typical ragtime basses; and conversely, such artists as Eubie Blake display ragtime-derived decorations and traditional melodies over standard ostinato blues accompaniments. Often members of ensembles rather than soloists, pianists adapted their styles to integrate with their rhythm sections. They supported other players ..... so their styles grew and changed."

After setting down a briefly documented background, Eli proceeds to a definitive look at the work of pioneers through the use of excellent examples of their musical styles in twelve bar manuscript form. These examples will prove intensely interesting to pianists who are drawn to a close relative of ragtime, the blues come boogie woogie. Here is a list of the piano men and examples selected for examination:

Speckled Red - Wilkins Street Stomp
Cow Cow Davenport - State Street Jive
Cripple Clarence Lofton - Blue Boogie
Meade Lux Lewis - Far Ago Blues
Montana Taylor - Detroit Rocks
Jimmy Yancey - The Fives
Pine Top Smith - Jump Steady Blues
Pete Johnson - Lone Star Blues
Albert Ammons - Woo Woo
Bob Zurke - Cow Cow Blues
Memphis Slim - 44 Blues
Big Maceo Merriwether - Chicago Breakdown

Jimmy Blythe - Mr. Freddy Blues
Sammy Price - Lagniappe
Billy Maxted - Memphis Blues

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IN DEFENSE OF RAGTIME
1913

(Ed. Comment: As recently as 65 years ago ragtime was still regarded by many as a sign of decadence, along with the sweeping notion that the theory of music could not possibly be understood by any of the black musicians involved in the creation and development of ragtime. For all that there was an emerging, if grudging, awareness of the different but genuine nature of ragtime as distinct from other music. Member ROGER HANKINS drew our attention to the following excerpt which is reprinted from THE OUTLOOK, May 24, 1913.

"Many people of sensitive and discriminating taste deplore the prevalence of ragtime. They regard it as cheap, flashy, and vulgar. The fact that young people like to play it on the piano, that children like to dance to it, that soldiers march to it, they regard as a bad sign of the times. In their opinion the liking for ragtime is an obstacle to a higher appreciation of music. This, however, is not the opinion of all musicians. In a recent number of the "Craftsman" Miss Natalie Curtis, who has done much to discover and bring to the knowledge of the public the beauty of Indian folk-song, tells the following anecdote of the Russian conductor Safonoff: "The band at the hotel where he was staying had been playing serious music in his honor, when something more popular was requested by one of the other guests. With the first bars of 'ragtime', the musician, who had paid scant attention before, began to listen curiously, then attentively, then enthusiastically. He rushed to the leader of the band. 'But what is this? It is wonderful! So original, so interesting.' The leader smilingly explained that it was the 'real American music.' 'I shall score it for orchestra, and play it in St. Petersburg!' declared the Russian, with real appreciation behind the humor of the suggestion."

There is something to be said for the contention that ragtime is at least one contribution of real folk music which America has offered to the world. It has at any rate one of the characteristics of folk music in that its origin is clouded in mystery. Miss Curtis thinks that there is ground for the assertion that ragtime, as whistled and sung in American theaters, homes, and streets, received its first impulse from the songs of the American Negro. She quotes the testimony of a Negro writer who says that it originated in the improvisations of Negro piano-players in dance resorts about St. Louis and Memphis; that white men wrote it down, adapted it, published it, and made money out of it, but that it was really created by Negroes.

She cites the opinion of other colored men who believe ragtime can be traced to the "common working-songs and boisterous merrymaking of their own people." She suggests that the Negroes in turn may have derived some elements of it from "the tom-tom and sharply accentuated rhythms of Indian song." Whatever its origin and however much it has been vulgarized, "ragtime" is as distinctive as the rhythmic

characteristics of Spanish or Hungarian music, and is as capable of use in musical art as any other primitive musical material.

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LETTERS

Letters are welcome from members. Excerpts believed to be of general interest are passed along in this section of THE RAGTIMER.

(Ed. Comment: Mrs. Susan Chappell, P. O. Box 621, Keewatin, Ontario, Canada, POX 1CO, is a player piano buff with an up-to-date knowledge of piano rag rolls currently available. Perhaps other equally enthusiastic members would like to share information with Susan. Her most recent communication contained the following observations:)

In our present society, most of us have been brainwashed into believing what is "new and the latest" is somehow superior to the inventions of the past. This fate, unfortunately, befell the once ubiquitous player piano. It now appears that many people are discovering, once again, the unique qualities of this most fascinating of musical instruments. This is not, in my view, purely a matter of nostalgia. To those who are interested in ragtime, it provides a wonderful opportunity to hear, not only some of the ragtime "greats" playing their own compositions, but also to hear how the ragtime spirit entered into the popular songs of the twenties and thirties as well as the work of early Jazz Pianists. To others, who still believe a good tune is a very important ingredient of popular music, the piano roll reigns supreme as a purveyor of robust melody.

One word describes the bulk of this music ..... "joyful"! The happy rollicking tunes, coupled with beautiful and ingenious arrangements are irresistible. Songs which may be familiar from their "chorus" only, can be heard in their entirety, since the "verse" portion is generally included. The "verse", often of superior musical quality, can give the selection an entirely new dimension.

New piano rolls are amazingly free of defects, and seem to be more reliable than current disc pressings. Old rolls, unless very mutilated, can usually be repaired with patience and scotch tape (Magic brand).

The "innards" of a pneumatic player are strange indeed to those accustomed to electronic equipment. On first acquaintance, the machine looks like something out of the funny paper! One wonders how in the world the reams of tubing, small bellows, wooden parts, screws and washers, can possibly operate. But this oddly appearing collection of parts not only operates, but does a superb job . . . a real tribute to the mechanical technology prior to our electronic age. One need not be fearful of the pneumatic player. A wealth of information can be had from VESTAL PRESS, P. O. Box 97, Vestal, New York 13850, U. S. A.

New players are manufactured today by a few companies. One firm still makes the "old-fashioned" pneumatic type player. This is Aeolian Corporation, 2722 Pershing Avenue, Memphis, Tennessee 38112. They manufacture both the non-electric and electrified player. The latter is to be preferred as pumping requires considerable stamina. Wurlitzer and Kimball manufacture electronic players which cannot be pumped. Personal preference has been for the electrified pneumatic-type player. Not only can it be pumped if need be, desirable in the case of old and valuable rolls, but it seems to have a somewhat lustier tone. Kimball, for some reason, place the roll in a compartment on top of the piano where any words which may be printed on the roll, cannot possibly be seen. However this is a purely personal matter.

As with most things, the player piano has its limitations. Music with strong melodic lines, written for strict tempo, and not too dependent on tempo and dynamic change for its impact, fare very well on the player. More subtle musics relying on tempo and dynamic variations, sometimes fall rather flat. Needless to say, there are no pick-ups amplifiers and speakers between you and the music. What could be higher in fidelity?

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SIGNS OF THE TIME

A RAGTIME SLANG REVIEW

(Ed. Comment: This review is far from complete. It is recognized that, regionally, some of these expressions will have variants and there will be others which are of local significance only. Perhaps some of our SOCIETY members are interested in suggesting further expressions for the list, particularly familiar ones which should have been included. Examples would be "Rickety Tick," "Chicken Inspector," "Sarsaparilla," "Pink Lemonade" and "Raunchy". Sometimes the missing expressions will be right before your eyes among the painted slogans on the sides of the piano at your favourite ragtime emporium.)

The ragtimers, bartenders, songs, dances and silent movies of the ragtime era all helped to build a vocabulary of colourful semantics in the form of expressions or slogans which survive today as symbolic notions of the ragtime mood of yesteryears. Here are a few of them:

Ace In The Hole
Ballin' The Jack
Barrelhouse
Beeswax
Bunny Hug
Cake Walkin' Babies

Chili Sauce
Creole Belles
Don't Shoot The Piano Player
Feed The Kitty
Free Snuff For The Ladies
Gee Whiz
Grizzly Bear
Holy Smoke
Honky Tonk
Hot Stuff
Hunky-Dory
Jelly Roll
Kick 'Em Up
Kicking For The Ham
Ladies Will Please Remove Their Hats
Leave 'Em Laughing
Oh! You Beautiful Doll
Oh! You Devil
Oh! You Kid
Peaches And Cream
Rag It
Razzmatazz
Shave And A Haircut - 2 Bits
Sit On It
Skedaddle
Skin The Cat
Sporting House Sports
The Cat's Meow
The Cat's Pajamas
The Cat's Whiskers
The Showboat's Comin'
Tickle Those Ivories
Turkey Trot
Use The Spittoon
Well Good
What's Your Pleasure
You've Been A Good Old Wagon
Zig Zag
23 Skidoo
The End

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CAPSULE
INFORMATION
RELEASES ---------- FOR HAPPY HUNTING

NOTE: We often receive information from members and other sources which can be passed along in brief form as items of possible general interest. CAPSULE INFORMATION RELEASES do not refer to items or material which can be obtained from the SOCIETY. Further, we do not guarantee the accuracy of the information given. Under the conditions stated, we are able to publicize a broader coverage of promising information coming to our attention.

Book - THIS IS RAGTIME by Terry Waldo with foreword by Eubie Blake. Covers ragtime from its roots to the 1970s. Salty reading but thoroughly enjoyable in hands of Terry Waldo. 256 pages, 48 photos, 8 line drawings, U. S. price $10. 95, Hawthorn Books, Inc., 260 Madison Ave, New York City, New York 10016.

Book - THE ART OF RAGTIME by William J. Schafer and Johannes Riedel - (Cloth bound, 250 pages) deals with "Form and Meaning of an Original Black American Art." Published by Louisiana State University Press, Baton Rouge, Louisiana, U. S. A. 70803. ($10. 00 in U. S.)

Sheet Music And Folios - JERRY VOGEL MUSIC CO. INC., 121 West 45th St., New York City, N. Y. 10036 offers impressive range of the popular "rag" songs. Has the Winn's "How to Play Ragtime". Society member, Jerry, will sell direct to other members.

Book - REMINISCING WITH SISSLE AND BLAKE by Robert Kimball & William Bulcom - (Cloth bound, 256 pages) a pictorial history and story of the famous team of songwriters, musicians, and vaudeville troupers. Originally published price $12.95. Available, though otherwise out of print, at a special remainders offer of $9.95 postpaid (U. S. funds) from Eubie Blake Music, 284-A Stuyvesant Ave., Brooklyn, N. Y., U. S. A. 11221.

Journal Of Jazz Studies Reprint - Member Dr. Eli H. Newberger (of The New Black Eagle Jazz Band) is able to supply a copy of his latest work, "ARCHETYPES AND ANTECEDENTS OF PIANO BLUES AND BOOGIE WOOGIE STYLE". Includes text and musical examples of styles used by the early exponents. Cost price $1.75. Write to Eli H. Newberger, M. D., 92 Evans Rd., Brookline, Mass., U. S. A. 02146. (See Review in this issue of THE RAGTIMER)

L. P. Record - LOU HOOPER PIANO - 12 solo-piano performances recorded in Montreal in 1973 (CBC Canadian Collection 380) - available by mailing order to Radio Canada, International Transcription Service, P. O. Box 6000, Montreal, Quebec, Canada. Price $4.00 (in Canadian funds).

L. P. Record - SCOTT JOPLIN TREEMONISHA - by DEUTSCHE GRAMMOPHON - 2 record set of Original Cast Recording. Offered as Scott Joplin's only opera. Write to King Karol Records, Box 629, Times Square Station, New York, N. Y., U. S. A. for particulars.

L. P. Record - ORIGINAL RAGS - Jazz Studies No. 4 (Stereo). Rags composed and played by member DAVID R. LEE. This record contains eleven of Dave's ragtime compositions. Many members have heard Dave play at Bash times. Here he is on record for the first time. Can be ordered from Dun-Val Music Publishers, 4 Dundana Avenue, Dundas, Ontario, Canada L9H 4E6. ($6.50 postpaid).

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will appear in this column.

SOMETHING DOING...

JOHN ARPIN - at the Chelsea Inn, 33 Gerrard St. W., Toronto - in "The Piano Bar" Mon. to Fri. 5:00 p. m. to 8:00 p. m. and with his trio in "The Chelsea Bun" Lounge Mon. to Sat. 9:00 p. m. to 1:00 a. m.

EUBIE BLAKE - The DEAN of RAGTIME - This popular recording artist and composer performs frequently at Concerts and Festivals. Does guest appearances on T. V. talk shows and is often to be heard on radio programs (watch your local press music programs for dates).

STEEN CHRISTENSEN - at the Mechanical Music Museum (MMM), Vesterbrogade 150, Copenhagen (Denmark), every 2nd & 4th Wednesday each month.

PETER FAHRENHOLTZ - plays solo ragtime piano and with bands - regularly on tour in Denmark. Occasionally on tours in other European countries.

DAVE FLOWITT - at Brunswick Hotel, Brunswick Street, Toronto with Dr. McJazz Band, Thursday through Saturday, 9:00 p. m. to 1:00 a. m.

"GASLIGHT" GALE FOEHNER - now in Chicago, Ill., Thurs. at Four Farthings Pub, Lincoln/ Cleveland Sts., Sat. at The Butterfly Rest., 1407 N. Wells St.

ROBERT GOODNOW - at the Lodge at Vail, Colorado, August and September.

JOHN HASSE - at The Ordinary, Nashville, Indiana, Fri. and Sat. nights.

TOM JONES - at the Underground Orleans, 304 Main St., Cincinnati, Ohio Mon. to Fri. 5 - 8 p. m. and 8:30 on Fri. /Sat.

JIM KAPLAN - at the Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois on Tuesdays, Fridays and Sundays.

JOHN MADDOX - at El Porto Rest., 121 King St., Alexandria, Virginia from June 5 to Sept. 7.

GLENN MEYER - and his band at St. Louis, Mo., making regular appearances.

BOB MILNE - at Charley's Crab Rest., Troy, Mich. I75 at Crook's Rd. Exit. (Alternates with Bob Seeley) 4:00 p. m. to 12:00 p. m. Mon. to Fri., 8 to 12 Sat., 5 to 9 Sun.

MIKE MONTGOMERY - at The Dakota Inn, Rathskeller, John R. Road north of McNichols, Detroit, Michigan, Friday nights.

MAX MORATH - on the road with his show "The Ragtime Years".

DR. ELI NEWBERGER - and The New Black Eagle Jazz Band at the Stickey Wicket Pub, West Main Street, Hopkinton, Mass., Thursday 8:00 p. m. to 12:00 p. m. (Pianist is Bob Pilsbury).

TOM NOEL - on the road with his living portrayal shows "Mark Twain at Home", and "Mr. Jelly Lord" based on the life of Jelly Roll Morton.

RASPILLAIRE AND GISH - a musical husband/wife duo performing ragtime at Shakey's, Orlando, Florida

SI. RICHARDS - at Sheldon Inn, 6611 Eastland Rd., Middleburgh Heights, Ohio (5 min. south of Cleveland Hopkins Airport). Tues. thru Sat. 6:00 p. m. to 10:00 p. m.

HANK ROSS - with Red Onion Jazz Band, at O'Connor's Beef'n Ale House, 708 Mountain Blvd., Watchung, N. J. Fri. nights at 7:30 p. m. on.

TOM SCHMUTZLER - with banjoist Harry Malfas, the Hardware City Temperance & Ragtime Society at "The Ground Round", Plainville, Ct. Sun. nights. Also touring schools in southern New England with his own presentation "Our Ragtime Heritage".

BOB SEELEY - at Charley's Crab Rest., Troy, Mich. I75 at Crook's Rd. Exit. (Alternates with Bob Milne) 4:00 p. m. to 12:00 p. m. Mon. to Fri. 8 to 12 Sat., 5 to 9 Sun.

RICHARD SKRIKA - at the piano with the Eric Mannering New Imperial Jazz Band - Lee's Imperial Tavern, Riverside Drive, Windsor, Ontario, every Sat. 4:00 to 7:00 p. m.

DAN SUMMERS - and New Charleston Chasers regularly appearing in the Buffalo area.

TREBOR TICHENOR - (The Professor) in Observatory, Rodeway Inn, Jefferson & Market Streets, St. Louis, Mo. 5:00 p. m. to 7:00 Mon. thru Fri. Also has playing dates on Goldenrod Showboat.

JERRY TRAUNIG - playing at the "One Way Fare", Simsbury, Conn. Sun. nights.

TERRY WALDO - has weekly half hour radio show "THIS IS RAGTIME" on National Public Radio - Check your local listing.

GALEN WILKER - does weekly half hour radio show "THE RAGTIME YEARS" Fri. 6:00 p. m. 88.7 FM from Hofstra Univ., Hempstead, Long Island, NY

TEX WYNDHAM - and The Red Lion Jazz Band in the Green Room at the Hotel duPont, 11th & Market Sts., Wilmington, Del. 1st Fri. each month, 8.30 p. m. to 12.30 a. m. A/C 302-656-8121.

CHARLIE RASCH - with SISTER KATE (ROSS), at the Cow Palace, Bancroft Rd. about 8 miles west of Toledo, Ohio, Saturdays 9:00 p. m. on.

MATERIAL AVAILABLE FROM THE RAGTIME SOCIETY

(Continued from Page 2)

TITLE	ORDERING NUMBER
Sunflower Slow Drag (Joplin-Hayden)	SR-017
Sneaky Shuffles (Henry Lodge)	SR-121
Society Rag (Nat Johnson)	SR-145
Solace (Joplin)	SR-053
South Car'Lina Sift (George Lowell Tracy)	SR-095
Spasm Rag (Tom Shea) (Cover Reproduced)	SR-003
Sponge-Rag Two-Step (W. C. Simon)	SR-167
Spots (Edw. A. Blake)	SR-115
Springtime of Love (Scott)	SR-065
Springtime Rag (P. Pratt)	SR-081
Stop Rag, The (Reccius)	SR-062
Storyville Sport (Tom Shea)	SR-059
Sue (F. Stone)	SR-078
Sunflower Rag (Wenrich)	SR-076
Swanee Rag (C. L. Johnson)	SR-024
Swipsey Cakewalk (Joplin-Marshall)	SR-016
Take Me Out To Lakeside (James Scott)	SR-150
Texas Steer (George Botsford)	SR-129
Texas Teaser, The (George Lowell Tracey)	SR-096
That Eccentric Rag (J. Russell Robinson)	SR-072
That's-A-Plenty Rag (Len Pollack)	SR-142
Thriller Rag, The (May Aufderheide)	SR-138
Tobasco (C. L. Johnson)	SR-070
Totally Different Rag, A (May Aufderheide)	SR-154
Tremolo Trot, The (L. Roberts)	SR-073
Trilby Rag (Carey Morgan)	SR-153
Uncle Tom's Cabin (Harry Austin Tierney)	SR-134
Vanity (Paul Pratt)	SR-132
Variety Rag (H. Tiernay)	SR-086
Virginia Two-Step (H. H. Mincer)	SR-099
Wall Street Rag (Joplin)	SR-046
Watermelon Trust (Harry C. Thompson)	SR-117
When Ragtime Rosie Ragged The Rosary (Leslie-Muir)	SR-039
White Wash Man, The (Jean Schwartz)	SR-120
Whittling Remus (Broady)	SR-052
Who Let The Cows Out? (Humfeld)	SR-058
Wild Cherries Rag (Snyder)	SR-057
Winter Garden Rag, The (Abe Oleman)	SR-137
Wireless Rag (Adaline Shepherd)	SR-103

GENERAL NOTICE RE ORDERING ANY ITEMS ALREADY OFFERED OR FUTURE SOCIETY OFFERINGS IN THE RAGTIMER.

Minimum value of order to be $2.00. Payment to be enclosed with order. Postpaid means by surface mail at the lowest rates applicable. Overseas members should add $1.00 to each order to cover extra postage requirements.

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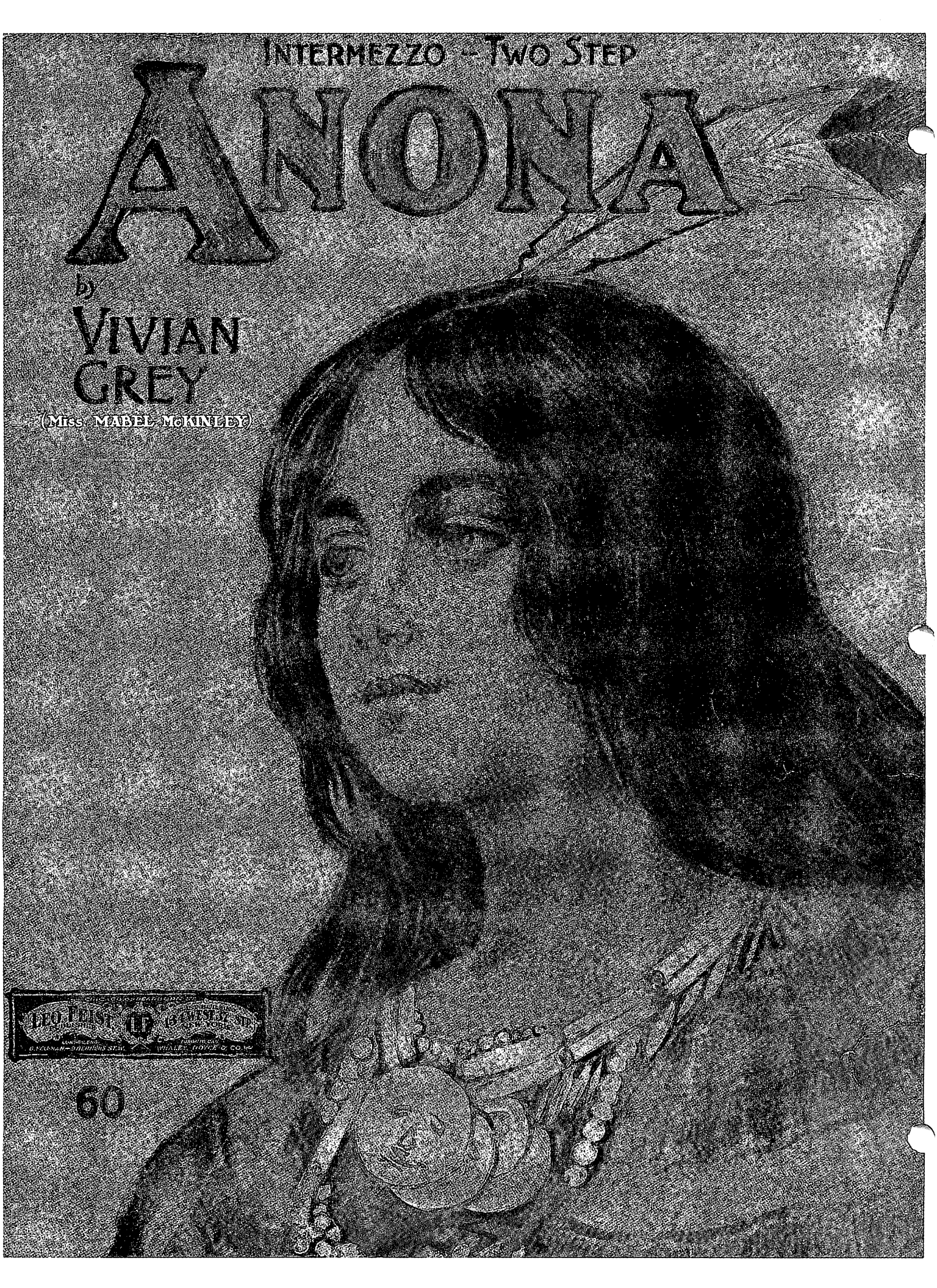
INTERMEZZO - TWO STEP

ANONA

by

VIVIAN GREY

(Miss MABEL McKINLEY)



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